

15-YEAR ANNIVERSARY

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STRIPLV

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ART AND EROTICISM™

Katy Lou Redell



A black and white photograph of a young man with long, dark, messy hair. His face is covered in dirt and smudges, particularly around the eyes, nose, and mouth. He is looking directly at the camera with a serious expression. He is wearing a dark, possibly denim, shirt. The background is a bright, out-of-focus outdoor setting.

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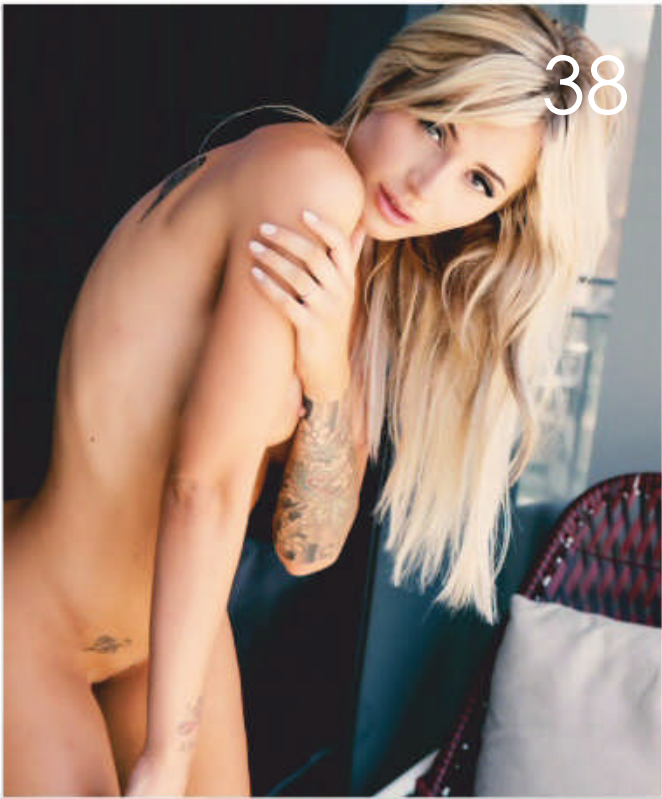
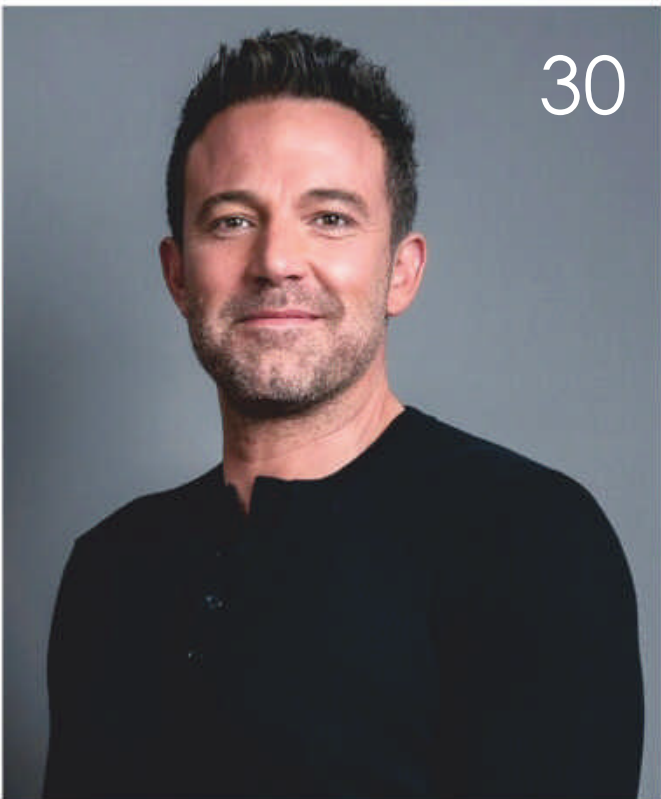
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- All issues marked with this bullet are approved for correctional facilities that allow erotic publications.*



STRIPLV CONTENTS



12 - STRIPLVSTYLE

From thoughtfully engineered architecture and dynamic lines to supple interior and a sweeping fascia, the all-new G80 knows how to make an entrance. The luxury midsize sedan's ample width gives it an imposing presence, complemented by full-LED quad headlamps designed to echo the Genesis emblem.

14 - STRIPLVHEALTH

As a rule, when a new year rolls around, people start to talk about how they will start fresh and make a list of resolutions to make themselves better. This year therapists are recommending resisting the urge. With the advent of Covid, stress levels and anxiety are at an all-time high.

16 - STRIPLVDINING

Max (Aka Benito) Bennett was raised in southeastern Texas, a hop and skip away from Louisiana's bayou. He'd visit his family in Louisiana often and longed to be an LSU Tiger. That dream came true, and he discovered that he wasn't a very good student. He was, however, good at the party aspect of campus culture. He offered to make salsa for fellow students.

18 - JEANNY LYN KISSIRE - FLOATING

Asian beauty Jeanny in two separate shoots, floating in crystal-clear water and a magenta gel showing off her beautiful curves and beauty.

30 - BEN AFFLICK - NEW BEGINNINGS

Affleck comes across as a genuinely good guy. Handsome in a blue sweater and jeans, there's a touch of dark circles underneath the eyes. We'll put it down to childcare for his three kids - Violet, 14, Serafina, 11, and Sam, eight.

36 - INSTAGRAM CRUSH - JANUARY 2021

This month's Instagram Crush features Kylie Jenner, Riley Reid, Saraya Bevis, Sarah Houchens and more.

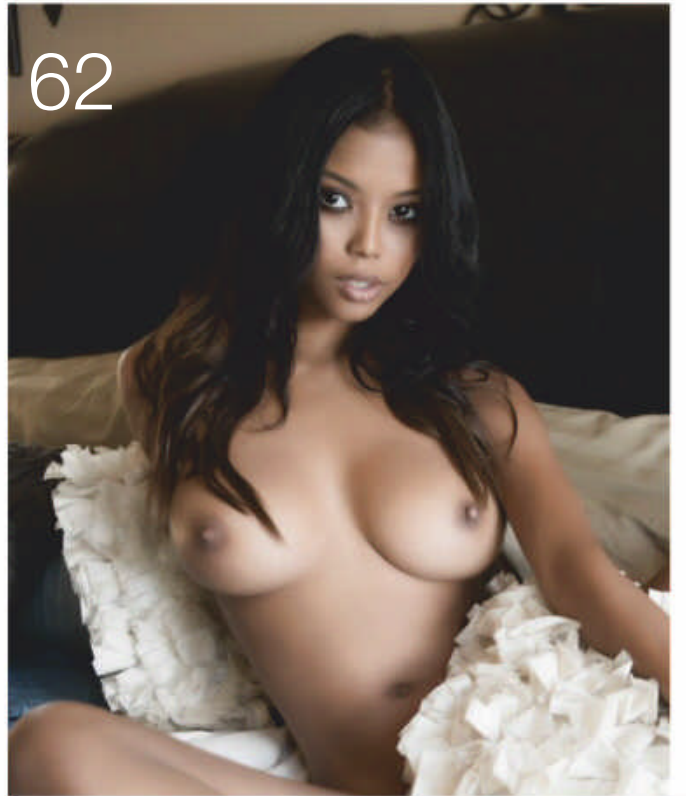
38 - KATY LOU REDELL

Blonde beauty Katy Lou in all her glory shot in Las Vegas by resident photographer Santodonato excludes pure unadulterated sexuality in the epic pictorial for STRIPLV Magazine.

52 - STRIPLVTRENDING

This month's trending section features singer Dua Lipa, Emily Ratajkowski, Charlotte Stokely, Stacey L. Duncan and Thistle.





54 - RALPH FIENNES - SMOLDER

Though he may have emerged as one of Hollywood's top leading men with searing performances in *Schindler's List* and *The English Patient*, both of which earned him Oscar nominations, Ralph Fiennes greeted movie stardom with a sort of dignified skepticism. Highly intelligent, well-educated, and articulate, he was immune to celebrity trappings and fled fame rather than allowing himself to become turned into a mainstream matinee idol.

78 - BLOOD IN A BOTTLE

STRIPLV features a short fiction story by Byron Craft from his book *Shoggah 2 - Rise of the elders*.

62 - STRIPLV 15-YEAR RETROSPECTIVE

STRIPLV looks back on the past 15 years of photo-shoots for our classic publication featuring Andrea Lowell, Kaylani Lei, Jesse Jane and more.

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LETTER FROM THE PUBLISHER

Corn Flakes were invented in the late 1890s by Dr. John Harvey Kellogg and his brother. He also directed the Battle Creek Sanitarium in Battle Creek, Michigan. Members of the Seventh-day Adventist church founded it. At that time, the primary diet of most Americans was meat and potatoes. So collectively, our populous became obsessed with a cure for constipation. Dr. Kellogg believed in purity, cleanliness, and his sanitarium offered patients a chance to scrub their insides with various treatments aimed at cleaning the gut. He even took that idea extending into social life, was an early advocate of abstinence, and had a severe stance against masturbation. He contended that those who masturbated too often could lose their vision. His invention of Corn Flakes revolutionized the American diet as it was believed that they would scrub the bowels clean. At the time, many high-end folks flocked to his sanitorium to learn about his mild, mostly vegetarian diet with little protein. People like Henry Ford and Amelia Earhart would stay at the sanitarium for treatment like a yogurt enema and crazy food cleanses, including one where they would have patients eat 14 pounds of grapes in one day to purify their insides. His belief was by consuming mild foods, less meat, not having sex, not smoking, not consuming alcohol would result in optimal health. His kooky practices led to a food brand that all of us are familiar with and probably have a box of something that says Kellogg's on it right now in our cupboards. I, for one, am grateful to the scientists who debunked much of what John Harvey preached. A world without sex is one I am personally not about to live in. Sex is healthy. It's good for the mind, body, and soul. Hopefully, this 15th-anniversary issue will inspire all of you to get a little more spice and sensuality into your days. Thanks for supporting us, and here's to 15 more. Cheers everyone!

Enjoy the issue,



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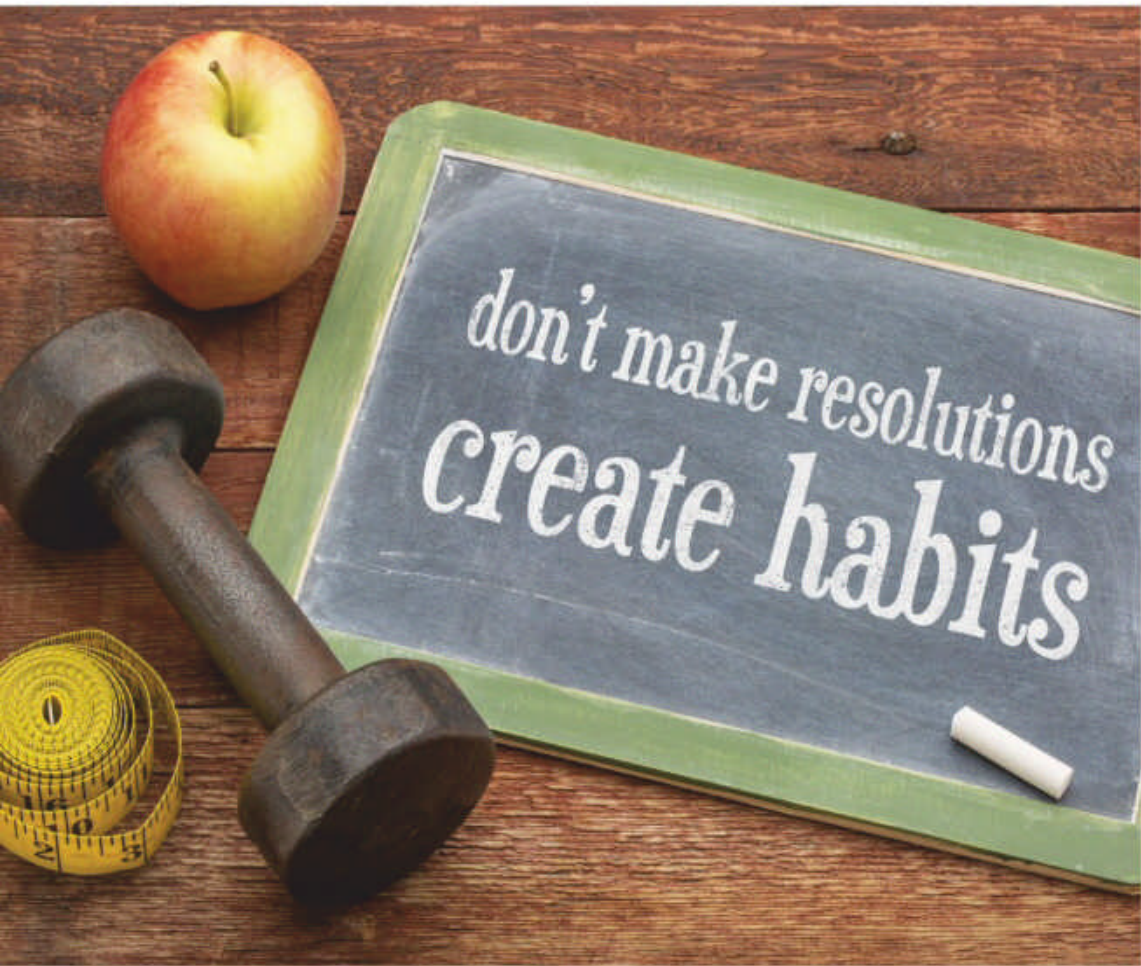
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JUST SAY NO TO RESOLUTIONS

As a rule, when a new year rolls around, people start to talk about how they will start fresh and make a list of resolutions to make themselves better. This year therapists are recommending resisting the urge. With the advent of Covid, stress levels and anxiety are at an all-time high. When your world feels slightly out of control, therapists recommend focusing on what you can control in your own world-conquering one task at a time—mentally defeating each thing that you choose to tackle will help you to feel more and more in control. The good news is it doesn't have to be big daunting tasks. Organize a drawer, schedule weekly calls with a close friend, pick up a new hobby, and find the thing that distracts you from the chaos that you can't control. Instead of creating a list that will only make you feel like a failure conquering the tasks you choose and getting control will only make you more satisfied in the long term.



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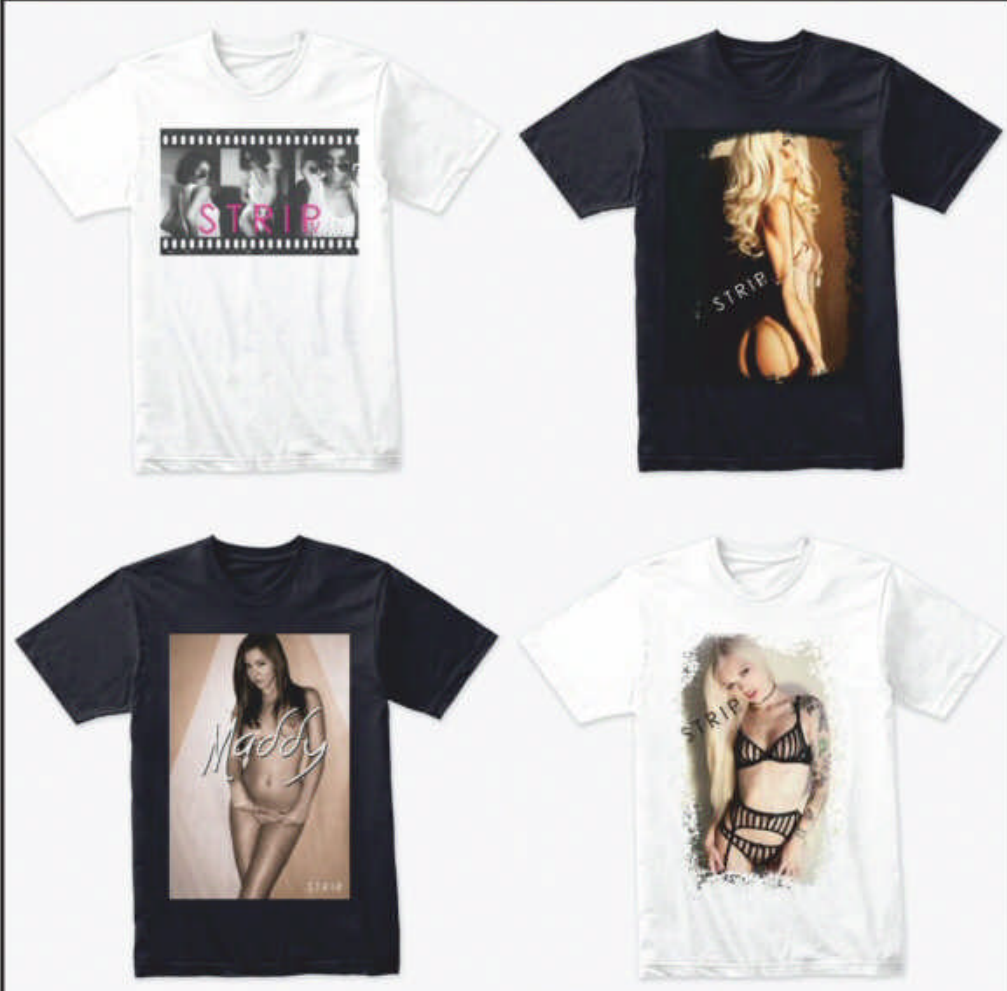


Max (Aka Benito) Bennett was raised in southeastern Texas, a hop and skip away from Louisiana’s bayou. He’d visit his family in Louisiana often and longed to be an LSU Tiger. That dream came true, and he discovered that he wasn’t a very good student. He was, however, good at the party aspect of campus culture. He offered to make salsa for fellow students.

He was raised on great Mexican and bayou cuisine. He loved making salsa and sharing it. He found it brought people together. During a business class at LSU, he and his group were tasked with creating a small business. No one had any idea what business to start, so they finally landed on creating “Beniteaux’s Salsa,” a Spanish twist on his last name of Bennett.

The nickname of Benito stuck the assignment not so much. They got a C on the project, but that didn’t stop Max from making his salsas.

He moved around after college selling salsas to coworkers in Orlando before landing

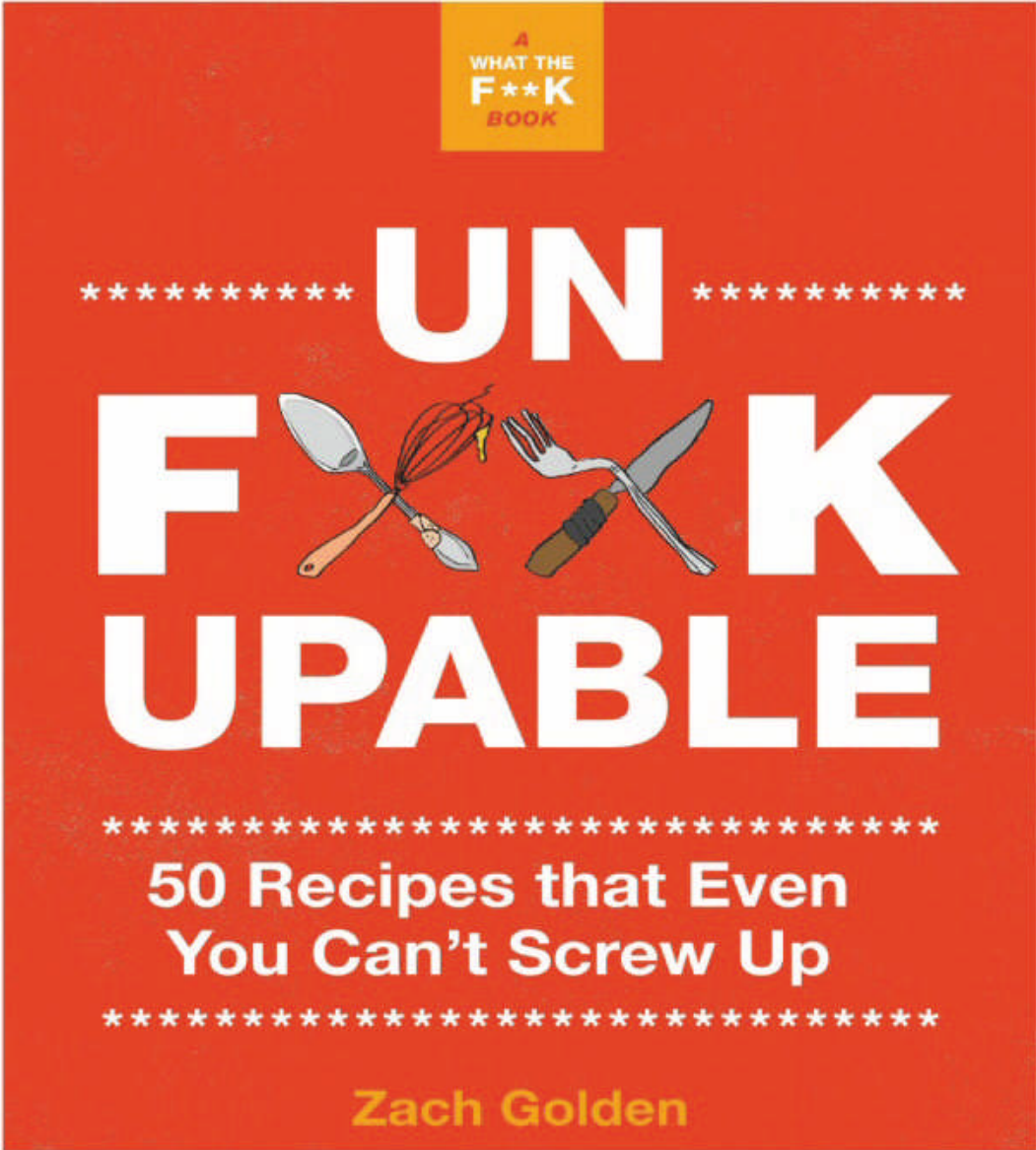


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in New York City. In the big apple, he created the first lifestyle brand of salsa, calling it “Dreams Don’t Taste This Good” each flavor variety donates \$.05 to a different non-profit such as Hunger Free America, MTV Staying Alive, LGBT Center New York, Ace Programs New York, and The Girl Up Campaign. Get a party pack and try all five flavor combinations for yourself. Striplv was lucky enough to try “The Fighter” garlic cilantro, “Just Dance” jalapeno pineapple salsa, and “The Original.” Full of flavor with just the right amount of heat, we loved them. I was having a moment with the pineapple variety and just ordered the blueberry coconut and the avocado pepper flavors so I can sample the whole line. Try them for yourself and order a party pack to bring people together in your own home. We could sure use some of that right now. Order some to try for yourself at dreamsarentthisgood.com.



UNF*CKUPABLE
50 THAT EVEN YOU CAN'T SCREW UP

This fun cookbook was sent to me for review. In a snarky sequel to his first cookbook, “What The F*ck Should I Make for Dinner” Zach Golden shares his scaled-down kitchen techniques, with delicious results all mixed with deadpan humor and some heavy doses of profanity to get intimidated folks into the kitchen. He shares with readers fifty new recipes in this irreverent anti-cookbook from a guy who lives in the Catskills Mountains because he likes to far away from people. Golden is a master at telling others what they should do, sharing his five rules of unfuckupability, one being good ingredients taste good, bad ingredients taste bad. The second is to do all your prep work before you start cooking. The third is fucking google it. You have a world of human knowledge literally at your fingertips; use it. The fourth is don’t be afraid to salt your food, fuck your health. And finally, the fifth and final rule is to taste your fucking food, trust your tastebuds, and if it is awful, you only have yourself to blame.

The recipes range from his Hangover Breakfast Sandwich, which is “greasy and salty and will probably take a few weeks off your life expectancy, but you will feel noticeably less shitty.” To his Utica Greens, which turn “a lackluster bitter green into something so good that you’ll seriously consider visiting Utica, New York.” Funny anecdotes peppered in between some very tasty recipes for lazy foodies to profanity loving cooks, cooking novices alike. Zach takes you through different meal prep options for breakfast, lunch, and dinner with dessert recipes and few cocktails thrown in for good measure. Also included is his take on the classic no-bake Rice Krispie treats, which if you can’t make them, he urges you to put the book down and walk away. You are just going to make him look bad. This is a fun gift for your non-uptight friends and family who love to play in the kitchen.



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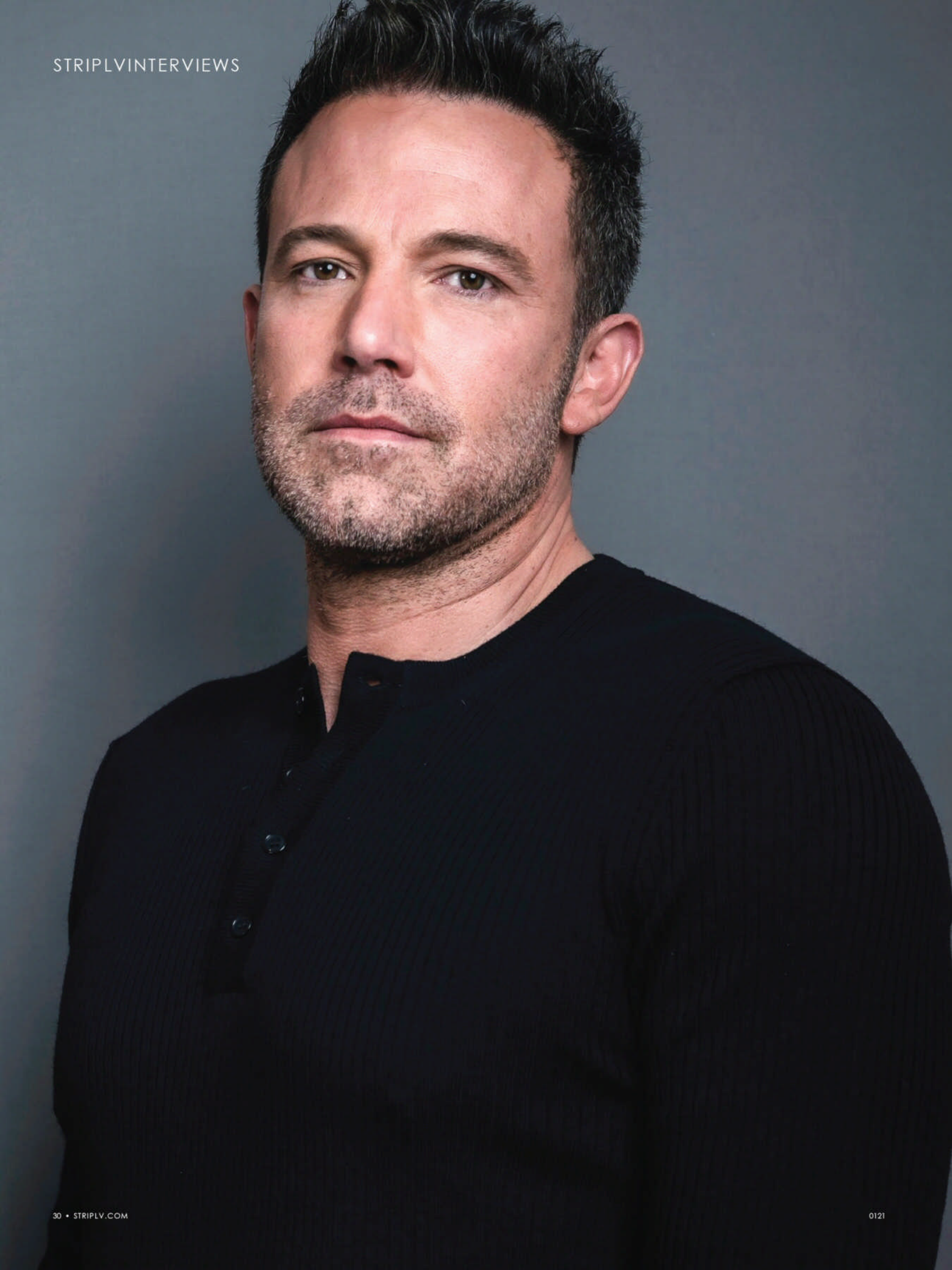












ben affleck

by lincoln conway

new beginnings

Ben Affleck looks tired and a little fed up. Usually, in a swearsy, relaxed manner, he's tense when we meet and slightly anxious. Today, his gatekeepers are ardently keen to keep promotional chat to a minimum, yet his slightly somber expression disguises someone who is actually emerging from the darkness with considerable optimism.

At the end of a bitterly difficult year, he has his health, his sobriety; he has drawn a line under his marriage to Jennifer Garner, loves his kids (and they love him back), and he's in a relationship with one of the most talked-about women in Hollywood, Bond girl Ana de Armas.

On top of that, he has two films on the way – *Deep Water* (which co-stars Armas, it's how they met) and *The Last Duel* – which will undoubtedly see him back up at the top table of entertainment.

Affleck comes across as a genuinely good guy. Handsome in a blue sweater and jeans, there's a touch of dark circles underneath the eyes. We'll put it down to childcare for his three kids - Violet, 14, Serafina, 11, and Sam, eight.

The Oscar winner requires little introduction these days, through *Good Will Hunting* through *Pearl Harbor* onto *Gone Girl*, it was his ascent into the role of Batman in 2016 that cemented Affleck's status as a full-time member of the Hollywood elite for another decade or two, rather than one of those actors who was going to let the issues of his private life float him away from relevance and into miserable, regretful obscurity.

Many point at winning the Oscar for *Argo* in 2013, as the moment when Affleck set the very highest standard for himself to maintain and sustain. But that's nothing new for a man who resurrected his Hollywood career by branching out into directing when his acting fortunes took a nosedive. Even while acting in *Gone Girl*, he used his time on set to learn more about filmmaking techniques from legendary helmer David Fincher.

Now Affleck gets another chance to apply some of that acquired knowledge in *The Last Duel*, for which he is the producer. Outside of that, the small matter of lead roles in films whose subject matter could not be much different will undoubtedly keep the 48-year-old safely back on the much-celebrated road to restitution.

First up is the movie in which Affleck and de Armas star as an on-screen husband and wife, *Deep Water*. It's based on Patricia Highsmith's novel and the screenplay penned by *Stranger Than Fiction* writer and director Zach Helm and *Euphoria* creator Sam Levinson. It's billed as a drama-thriller in which Affleck's character, the well-to-do Vic Van Allen, allows his wife to have affairs to prevent divorce before he then becomes the prime suspect when his wife's lovers begin to disappear.

The Last Duel is an altogether different bag – Ridley Scott's historical thriller sees the star lead opposite Adam Driver and Jodie Comer in a drama set in 14th century France. Shooting only restarted in August, and the release date has subsequently been delayed to the fall of 2021.

Regardless of delays, it remains true that in this post-Covid world, where all the cards have been shuffled, few actors can be assured of the relevance Affleck continues to shine over the industry.

STRIPLV: Do you enjoy pulling double duty as director and actor?

AFFLECK: I love acting in the movies I get to direct because it's much easier to speak up when you don't like the way a scene is being shot [laughs]! Obviously, you have so much more control over the entire process, and you can create the kind of atmosphere on the set that you feel is going to help you and the other actors do the best work possible. As an actor, you're entirely dependent on the vision of the director and the lines you have to do when you go to work in the

morning. And I've done enough films to know what it's like when you're not happy with the way things are going; that's why if you're the director, you can make those creative decisions even though there are times when you worry about those choices.

STRIPLV: What's the best part of directing?

AFFLECK: One of the best things is being able to work at a comfortable pace. I don't like it when on some film sets you feel like you don't have the time to get things right because you're worried about losing the light or you need to move to another location. When you're the director, you have the power to take as much time as you need to shoot a scene the way you want. And in my case, where in a movie like this I'm also acting in most of the scenes, you also have an added perspective where you know right away that you feel you can change a line or do something different that makes a scene play better.

STRIPLV: What is it you want out of the next slew of movies you take on now the Batman experience is over?

AFFLECK: It's simple. I don't ever want to do movies if I don't feel passionate about them. You aren't either in the right frame of mind, the right person to play the role, or anything else which makes you feel personally that you can't deliver to the standards either you want or the way it should be for a Hollywood, you shouldn't be there. That's the way I felt with the role as Batman, and I still think that I definitely made the right decision to choose not to carry on. That obviously opens up the opportunity for someone else who can play Batman the way it should be and with the passion it deserves. You know, Batman is such an unbelievably huge character in film, TV, comic book circles, and I couldn't be certain; in fact, I was more than certain that I would do that role justice, no pun intended, and I'm much more comfortable that a great actor like Robert Pattinson is getting the chance to show what it can be.

STRIPLV: I'm sure that Robert will be over the moon with the chance and the fact that you also endorse his appearance as Batman.

AFFLECK: (Laughs) Well, maybe, maybe not. I mean, who cares what I say about anything! Seriously, Robert is a great actor, and he will make a great Batman, and he will do it in his own way. Because that's what it is, each person who has played Batman has done so, putting their personal stamp onto it. Once you've been in that suit, you know how you want to pull that role off, and you have that determination to make yours different to the one that's gone before. Maybe like a (James) Bond. I didn't seek out advice from the actors who played Batman before I did, but when I did speak to them, they offered good advice, and I think everyone just wants the next person to be a success, because as I say, Batman is a legendary character and for it to carry on being performed on film, the person playing has to make people want to see what the next installment, which after Robert's portrayal and performance, I'm sure they will.

STRIPLV: Are you putting yourself further out there for criticism when taking on multiple roles in a film project, actor, producer, director, etc.?

AFFLECK: I've been in the business a certain length of time, and I've experienced highs and lows, criticism, all that. There comes a point where I just don't give too much oxygen to the critics, personally. Not through any animosity or anger, just because I can't take that all onboard anymore. It's too much pressure. So if you make something and it lands, or whether it doesn't, you have to be content with that within yourself. Maybe the fans will like it; maybe the critics won't; maybe it'll be the other way around; there's a lot of variables, and I know now, after 20 odd years, it's rarely black or white.

STRIPLV: Do you plan things more carefully these days?

AFFLECK: I wish I could say I do that, but I really don't approach this business





thinking about my status or how this might affect my career down the road. I look for projects that interest me and inspire me in some way. I couldn't be happier or more grateful or feel more fortunate than I do now for all the opportunities that I have now.

STRIPLV: How do you pick yourself up from the setbacks?

AFFLECK: It's not easy, but having kids focuses you on the things that really matter, and work, isn't it. The birth of my children has been the most beautiful and important thing that has happened to me. Watching my children grow up has changed me in many ways and made me a better person. I see it as my role and privilege to be able to help them become good people and to teach them to be respectful, thoughtful, and caring.

STRIPLV: But you must have to reflect on yourself a fair bit.

AFFLECK: I would say my forties haven't been the years that I might have hoped they would be in some ways, but I've won another Oscar, which I am so proud about, for *Argo* getting Best Picture. That was amazing, and to have gotten one for directing just my third film after *Gone Baby Gone* and *The Town*, it made me feel so at home with it. So, that's one of the positive sides. Obviously, there are always negatives in everyone's lives. I don't think a perfect life exists, no matter how perfect some people think their life is. But I've had some harsh realities that I have come to face, and there were no two ways about it. I had to be truthful to myself and admit that I was an alcoholic or certainly had a problem with drink. I was able to deal with similar problems when I was younger, and I've always been a person who is quite harsh with himself or certainly has a self-deprecatative nature. That's certainly part of my make-up as a human being, and I think it can help me deal with some less than positive situations, but not everything. Alcohol dependency was something that I felt was getting out of control, and I didn't feel I had a good grip on my faculties and senses, but I must have had enough to know that what I was doing on an almost daily basis, wasn't good for me or those around me. At this stage in my life, I feel a lot stronger with regards to my health and my tendency not to drink.

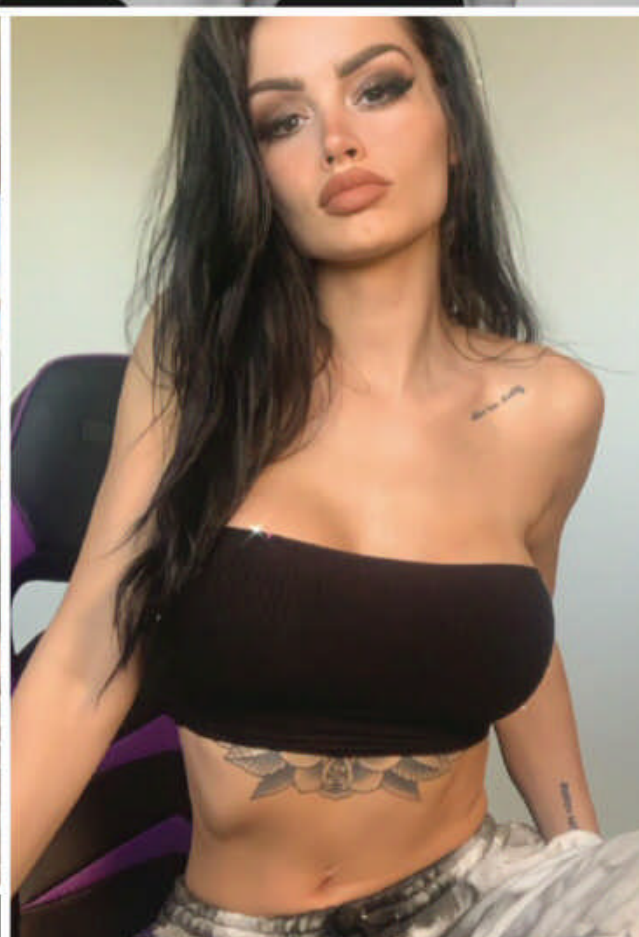
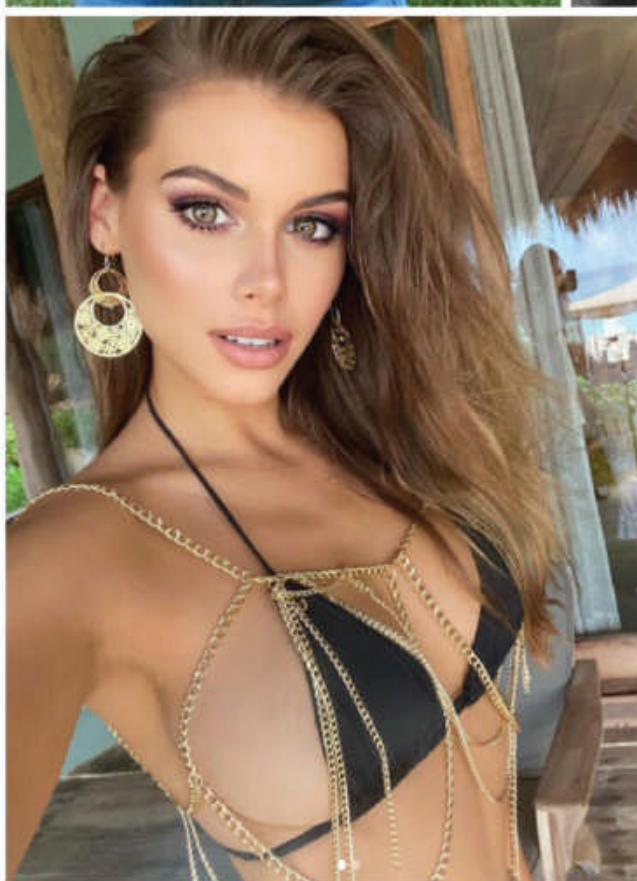
STRIPLV: Do you believe your father's alcoholism influenced your own?

AFFLECK: It has to, doesn't it? When you see your father drinking every day and drunk, it's got to affect you in some way. I honestly never thought that would be me, but here we are. I would be getting back home after working and then just drinking until I passed out sitting there. That's not a good thing at all. But I never once attributed it to my own childhood experiences of my father doing the same. When you have things going on in your own life at the time, you never stop to think that what you're doing is wrong, how it's perceived by others, or if it's affected by something in your past, because what you're trying to do is block out what's happening in your own current day-to-day. I enjoyed the taste, and it wasn't always as if I was forcing myself to just blackout and forget everything.

STRIPLV: Overall, do you think you've been lucky?

AFFLECK: I think we are all lucky and all unlucky in different ways. I mean, look, my father and mother were divorced when I was 11, and I lived with my mom after that – there's nothing lucky growing up like that. My mom was working from morning to night, so I grew up being very much on my own. No one ever forced me to do anything but grow up quickly, but I'm glad I did.





0121 Instagram Crush

(Top, Left to Right)

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KYLIE JENNER @kyliejenner

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IT GIRL - DUA LIPA

Dua Lipa's music pulls from contemporary hip-hop, classic soul and pop and reshapes them into her crimson sound, and accentuates the visual world that's naturally building around her. Planet Dua is a mosaic of styles, guided by her magnetic tendency to pull in eclectic influences around her and sculpt them into her creations. It's reflected in her fashion and visuals, a haute gypsy amalgam of studded custom leather jackets, dazzling lens flare, long pale dresses, dusky florals, and dreamlike aesthetics. It's a picture of thrifted youth.

London-born Dua always knew she wanted to be a singer. With her father, also a musician, as a primary influence, Dua's musical upbringing was one of wild contrasts; she listened to Destiny's Child, hip-hop, Tupac and Biggie, while her dad nurtured her with Bob Dylan and David Bowie. The prominent presence of rock, R'n'B, pop and rap quickly became telling factors, and a young Dua was soon singing with students twice her age at The Sylvia Young Theatre School.

At the age of thirteen, Dua's family moved back to Kosovo, but she longed to be back in London, singing and being surrounded by others who wanted to do the same. Two years later, she convinced her parents to let her move back alone, staying with friends and heading straight back to Sylvia Young.

The craziness of trying to make music work simultaneously leading an anarchic, independent adolescent life ended up becoming both a gift and a burden for her writing sessions. She worked everywhere, from shops to restaurant hostessing to nightclub doors to modeling, and the dramas of every night became something that she wanted to write about.

At the age of 19, Dua's deep, smoky voice and rhythmic flow took her into studios in London, LA, Stockholm, New York and Toronto, and into sessions with Emile Haynie (Lana Del Rey, FKA Twigs) and Andrew Wyatt (Miiike Snow, Charli XCX).

The adventure itself has become an inspiration. Her sound has become the pure, impressionable and passionate sound of a London-raised girl consuming the world first hand and then expressing it in her own flavor.

Lipa's debut studio album, *Dua Lipa*, was released in June 2017. The record spawned the hits "New Rules," and "IDGAF," and "One Kiss" with DJ/producer Calvin Harris. The latter became Lipa's second top 40 hits in the US. Other singles from Lipa's debut album included "Last Dance," "Lost in Your Light," featuring American singer Miguel," and "Homesick," which features uncredited vocals from Chris Martin. "Electricity" came out in 2018. It peaked at number 62 on the US Billboard Hot 100.

March 2020 saw the release of Lipa's second studio album, *Future Nostalgia*, featuring "Don't Start Now" and "Physical," with "Don't Start Now" becoming Lipa's highest-charting single reaching number two on the US Billboard Hot 100. "Break My Heart" was the third single and peaked at number 13 on the charts. Remixes for "Levitating" featuring DaBaby, Madonna, and Missy Elliot have been released and have scorched the charts. With her December 19 performance on *Saturday Night Live*, it makes Dua Lipa our It-Girl for 2021.

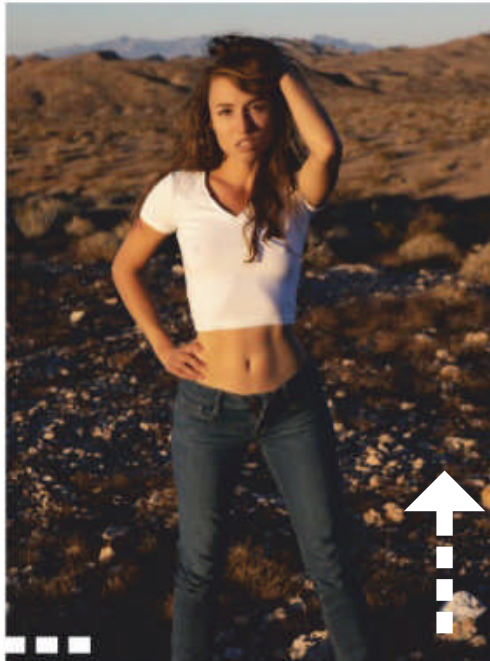


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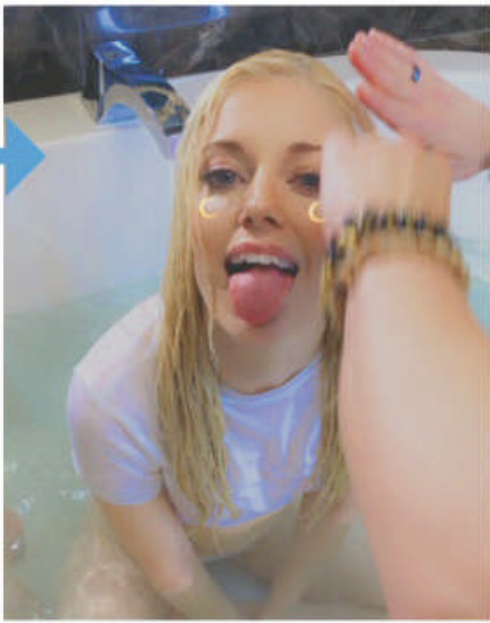
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EMILY RATAJKOWSKI WANTS HER IMAGES BACK

Model, actress and entrepreneur, Emily Ratajowski has accused photographer Jonathan Leder of assaulting her during her photoshoot with him back in 2012. She is asserting that Leder penetrated her with his fingers after the shoot. Leder categorically denies the allegations. Leder’s book of Polaroids he took with a then-unknown model Ratajowski has spurned bad blood between the model and photographer as she states that she never signed a photo release giving him the right to release the nude sets and publish them in his book. The \$80 collector’s book has sold through four printings—the Polaroid’s feature Ratajowski in various states of undress.



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RALPH FENNES

by skye huntington

smolder



Though he may have emerged as one of Hollywood's top leading men with searing performances in *Schindler's List* and *The English Patient*, both of which earned him Oscar nominations, Ralph Fiennes greeted movie stardom with a sort of dignified skepticism. Highly intelligent, well-educated, and articulate, he was immune to celebrity trappings and fled fame rather than allowing himself to become turned into a mainstream matinee idol.

Nonetheless, he has hardly been hiding in the shadows, having embraced roles ranging from Prince Hamlet to Lord Voldemort. He's soared as John Le Carre's ultimate lost man in *The Constant Gardener* and earned critical acclaim as a director with his post-modernist take on Shakespeare's *Coriolanus* as well as his haunting portrait of Charles Dickens in *The Invisible Woman*.

His most recent films starting with *The King's Man*, a spin-off prequel of sorts from Colin Firth's *Kingsmen*, he plays the Duke of Oxford, the central character in an early-1900s plot in which rivaling factions, some of history's worst tyrants, attempt to plot together to wipe out millions.

As a beacon of justice and fairness in the middle of it, Fiennes has his work cut out, both personally and cinematically.

Next up is the long-awaited Bond slate, *No Time to Die*. With more delays than many of the flights out of our airports this summer, the Covid pandemic has finally eased to the point where the film was granted a November 25th release; and whether a year late or not, the power of the 007 franchise promises that this will be a hit whatever.

Fiennes again adopts the moody magnificence of someone totally at home with drama on any level. His third incarnation of M, he is both subtle and pivotal to the plot.

In both movies, the 57-year-old is undoubtedly up to the task, and there's indeed a sense of relief for the British actor, whose enforced break this year represents his first in over four decades on screen. The diversion has at least enabled him to focus on home life, famously popular with the opposite sex, he's been involved with actresses Alex Kingston, with whom he was married from 1993 to 1997, and had a relationship with Francesca Amis, from 1995 to 2006. He was also linked to Irish yoga artist/teacher Sirin Lewendon in 2005; his love life seems to continually overlap and includes a fling with a Romanian singer, Cornelia Crisan, during his relationship with Amis. His life has certainly not been remiss of scandal; his most notable tabloid event occurred when he met a Qantas flight attendant in 2007 and allegedly had sex in flight. He has also dated aristocrat Lady Amanda Harlech.

Born in Ipswich, in the wild and rugged eastern part of England, often forgotten about not just in entertainment circles but pretty much everyone else too, he is the eldest child of Mark Fiennes (1933-2004), a farmer and photographer whose father was industrialist Sir Maurice Fiennes. He is an eighth cousin of the Prince of Wales and has five siblings, including actor Joseph Fiennes, director Martha Fiennes.





STRIPLV: You’ve played a wide variety of roles in the course of your career. Is it essential for you to keep mixing things up in terms of your choices?

FIENNES: As an actor, I’m constantly trying to discover what’s lurking underneath in a character. What are those hidden elements inside a person and what people try to project to the outside world.

STRIPLV: What is your perspective as an actor?

FIENNES: I like it when I can feel as an actor that I can say anything and be free to offer up stuff and I can be heard. As an actor, I’m a child; I come with a child’s enthusiasm.

STRIPLV: Do you often reveal a great deal of yourself in your roles?

FIENNES: It all depends on how good an observer you are and how you look at a given performance. There will always be something unknowable when it comes to separating the actor from the performance. There are many layers to each role that mask an actor’s real nature, but at the same time, your essence and soul are informing the work and informing the choices. Ideally, you want to be able to dissolve into your character and create something unique and different from yourself because you’re not playing yourself! You might recognize certain mannerisms or gestures, but the context is different. There’s often very little in common between your own personality and your character’s even though, of course, you’re giving something of yourself to your character. Some roles will feel closer to who you really are, and others will have very little resemblance to you. Even when you are playing a character for which you feel some affinity, it may not really be like you at all, even though you feel drawn to that character’s nature or way of behaving.

STRIPLV: How did you enjoy working with the cast and crew on *The King’s Man*?

FIENNES: Well, it’s always great when a director like Matthew Vaughn asks you to become a new part of a successful franchise; you think to yourself that you must be doing something good in the world of cinema to be asked in the first place. He created a great band of merry men and women for *The King’s Man*, and the undertone amongst everyone working on the film was always great. When you have a great cast and one with such a hunger and feeling to make the project another success for the franchise, how can you fail? You’ve got the young and brilliant Harrison Dickinson, the classy and wondrous Gemma Arterton, the always fantastic and superb character-actor Rhys Ifans, who displays a tremendous portrayal of Rasputin, which I believe has never been seen before. Then, you’ve got Tom Hollander, who transforms himself for three different parts where he plays the ruler of Russia, England and Germany. Working alongside him during the filming, I was overwhelmed by his brilliance, and I’m confident those who get to see him when the movie is released will see just why.

STRIPLV: As you said, you have a lot of respect for Matthew Vaughn. Were you a fan of the previous films in this series?

FIENNES: Absolutely. I was very much attracted to the role and the script, even though this particular movie was a bit different from the two previous chapters, so to speak. With the context of historical characters and settings in this film, it gave a totally new level to the franchise and there are so many different layers to this one. I think that’s what attracted just myself to this role, but also the fellow cast members. I think we were all probably feeling that gravitational pull for the range of genres within the piece. There’s great action with comedy, pathos and as I say, the historical references make it such an interesting, funny, fun and entertaining movie. It was very much brilliant to be involved in.

STRIPLV: Djimon Hounsou was very kind in his praise and admiration for your work and said that it was such a privilege to be working alongside you in a movie and your work was something of a “masterclass.” Matthew Vaughn also commented that you’re a master of the theater, compared to him being a novice in such areas. How nice is it when fellow actors eulogize about you in such ways?

FIENNES: Is that really what he said? Well, it’s all a little embarrassing, and Djimon is a great actor in his own right. He put his body through a lot for the action scenes in that film, and he said to me after one or two of them that they were pretty tough compared to what he has done so far in his career. Action isn’t something I can put my own frame through at this stage in my life (Laughs), so I leave that the younger, fitter and more durable actors out there now. Djimon was very much the man for the job in hand for this, more than capable. With regards to Matthew, his experience in terms of cinema, putting a film together, the great crew that works with him, casting, etc. It makes it all a lot easier to concentrate on the job at hand. Not just for me, but for everyone, and that’s a huge step in the right direction with regards to how filming can go so well, and the end product is as close to how you want it, as is possible. Again, for him to say such great things about my work and myself is flattering, and again, you choose to work with these people not only because they are good at what they do, but also that they are great to work with, as well. Being a nice person goes a long way in this industry because as recent reports and events have come out, not everyone in the film world is as great as they seem.

STRIPLV: The costume and design in this movie and, of course, Bond, are just

tremendous. Certain actors like yourself will say that they find that props help the character if they take it outside themselves to dress or style a certain way.

FIENNES: That’s true; that’s true. There are some actors who are just as themselves, but others who truly take on a new form when dressed. It is a mental transformation, not a physical one.

STRIPLV: And confidence is everything if you are an actor, right?

FIENNES: Confidence on the outside is certainly everything, yes, but I know a number of actors, of both sexes, who are quivering wrecks. To meet them in public, they would be the very last people you would expect to see getting up in front of an audience. And yet acting often gives shy people an outlet to be the brave, bolshie, bombastic person they crave, albeit through the action of pretending. I have seen the most remarkable transformations, where confidence and courage booms out of every pore. So yes, to answer the question, confidence is everything, but you don’t need it all of the time.

STRIPLV: Familiarity must help too—something I guess has gathered with your work as M.

FIENNES: There’s definitely a feeling of having your feet a bit further under the table with something like Bond when you are coming back for a third-bash at it. Of course, things around you change, not least the director this time, but many of the people and the processes stay the same. It is a nice club to be in, and I don’t mean that in the sense of the pomp and the adulation, more than, as an actor, it is nice to experience a sense of belonging to something.

Remember, we are very nomadic creatures – we travel around the world starting something, finishing it, moving on somewhere else, working with completely different people and restarting the whole process. That’s why the appeal of sequels is so great for an actor. It’s security in terms of money, yes, but it’s also a sense of certainly just in the sense of having a rare injection of familiarity and homeliness in a profession that usually offers very little.

STRIPLV: How good is Daniel Craig’s final Bond then?

FIENNES: Well, obviously, I can’t say much, but I will tell you it is good! It feels appropriate to go out on this sort of high, and it is certainly worth the wait, although many other studios will say the same about their own releases as we have quite a backlog of cinema to get through.

STRIPLV: So much in both films is about leadership and influence, and I wondered if there was someone in particular while you were starting acting who embodied those qualities?

FIENNES: My first agent, who represented me, was definitely someone who, I don’t think he would ever indulge, but he had very good common sense advice. Young actors are anxious. I remember feeling a lot of anxiety about what jobs I would be going up for, and he would say, “Sit at home and wait, I am putting you up for things, and when I have something for you, I will let you know.” And he would come and see me in shows and plays and give supportive advice.

STRIPLV: Like what?

FIENNES: He’d say, ‘I don’t want to put you up for television. I want you to go and learn your craft in theater outside London in regional theatres.’ And that really impressed me. I think for a lot of agents they look for the handsome pretty faces, and they want to make their commission by getting a young, pretty face into a TV series, and this was an agent taking on a client with a long-term view, and that he wanted to have clients who developed over time. So he would be one of them. My mother was an incredibly insightful woman and wise, and she would definitely be there. And there was a lovely actor in my first job, who was a friend of my agent and he just carefully looked after me in my first job and made sure I was alright and would nod in approval in rehearsal if I did something that he thought was good and just had a lovely and gentle presence. And sometimes at Christmas, he used to send me recordings of older actors that he had found, of Michael Redgrave, or Charles Laughton, and he would send them on cassette, which was sweet.

STRIPLV: So, will we be seeing your lovely face on television anytime soon in a series or coming up? Do you have any plans, would you do it?

FIENNES: I haven’t got any plans. Open horizon.

RALPH FIENNES: LOVES & HATES

LOVES

● HIS MOTHER

[Jennifer Lash, a painter and novelist) who died of breast cancer at age 55 when Fiennes was 31. "I was very close to my mother. She was an enthusiast," he says. "She encouraged us all to engage. To really go into whatever we were doing, not to skate on the surface. To become impassioned. (She had) an emotional fragility, often present that we all felt strongly."

● COMEDIES

"Once in a while, I like to watch some silly comedy, usually on airplanes. That movie with Mark Wahlberg and the bear (Ted) was just excellent. Ted! I'd love to do something like that."

● YOGA

"I enjoy yoga. I showed (good friend and fellow New Yorker Liam Neeson) some basic yoga positions years ago. And then he threw out the story that we do yoga together. What I actually love to do with Liam is go walking in the country, where he has a place in upstate New York. We've had some great walks."

● JAMES BOND

"As a teenager, I was obsessed with him. When I was younger, I might have fancied my chances, and actually, there was a moment 15 years ago when a few phone calls were made, but nothing came of it. What Daniel Craig does so brilliantly is the toughness, that killer streak. Funnily enough, when I was growing up, Roger Moore had taken over. There was the sense that Connery had established this lean, catlike, cruel thing that nobody else could match. Now I take a nostalgic delight in Roger's tongue-in-cheek Bond. I think it has a priceless quality to it."

● SOLITUDE

"I don't like being isolated, but I like the freedom to be alone. Sometimes solitude or feeling lonely confronts you with yourself. It can be a form of meditation. Active reflection is really important."

HATES

● MAKEUP

"Oh God, I hate being in the makeup chair. I don't know why I've developed a pathology about the makeup chair. It's the time, and the people so close to your face with a brush or a sponge or a pair of scissors or something, it's a nightmare. I can't bear it. The only nice bit is being stroked and cosseted by a lovely makeup person. It's nice getting a hot towel at the end of the day."

● ANXIETY ATTACKS

"I have huge anxiety attacks. I'll wake up early in the morning with my brain anxious about something, and I don't even know what it is, just a general sense of profound uncertainty. It's from the unconscious, I suppose, fears about existence—a weird twilight panic. We feel we can organize our lives and have an order that we can control, but really, we can't; it's always paper-thin, and underneath there's this lurking chaos. You think, "Fuck! This could come at me at any moment."

● ENGLAND'S OBSESSION WITH CLASS

"It's a media construct to run stupid articles about class this, posh actors that. It's so not right to me, the discussion. It's not true. There are parts for everyone. It happens to be a couple of actors who are hitting the limelight at the moment who happen to have public school educations. It's depressing. It's this country's fucking ghastly Achilles' heel, its obsession with class. Good actors get work. It doesn't matter what their background. It's even a question I'm reluctant to go there on."

● BEING IN THE LIMELIGHT

"I've had my bruises in that regard, and it can be very upsetting and disturbing. But I guess you get burned. You try and be smart about it. But yeah, it seems to be something now that if you're in a job, and an actor's job is about their relationship with the public. The audience goes to see him or her, and I think you would be kind of dumb if you didn't acknowledge that you take on a profession where you yourself are being watched in public. Of course, there's a curiosity, and I think you can sometimes forget the intensity of that curiosity, and it's kind of good to be aware of it."



15-year retrospective

STRIPE

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2006
andrea lowell

2007
kaylani lei





2008
jesse jane



2009 jenna haze



2010

cali logan



2011
jordan dwayne

2012
georgia jones





2013
alektra blue



2014
remy lacroix

2015
shyla jennings





2016
carlotta champagne

2017
lucy skywalker





2018
nia nacci

2010
stacey duncan





2020
samantha mathias



BLOOD IN A BOTTLE

A FICTION SHORT-STORY BY BYRON CRAFT FROM SHOGGOTH 2 - RISE OF THE ELDERS

The tall man with a scar waited. Darkness would fall soon. The upper crest of the sun sunk below the horizon. In a little while, the hunt would begin. He feigned being the prey so that the pursuer would become his.

The tall man with a scar leaned back in the chaise lounge and pretended to sleep. His eyes appeared closed, but his lids were not tightly shut. The thin slits presented a limited field of vision as if peering through a narrow horizontal crack. The crowded subdivision roofs reflected the soft orange radiance of the setting sun and surrounded his lanai. Virtually all the houses in the subdivision had a patio contained within a pool cage. If he had risen from his faux slumber and looked to the south, to the east, and then the west, all that would be visible would be clay tile shingles, stamped concrete patios, and screened enclosures—typical homeowners’ association protocol in Southwest Florida.

Movement atop one of the houses cast an advancing shadow. It scuttled across the roof tiles. It was skinny, bone scrawny, and filthy. Although vampires were bipeds, this one scurried on all fours springing from one rooftop to the next, getting closer. The tall man with a scar did not move.

Vampires were lowly creatures. The conventional notion of a vampire, dressed in black with silk cape flowing was ill-conceived, nor did they resemble anything in the film Twilight. They were more than dirty beasts, demons, or spirits, or spawns of Satan. They were alien half-breeds, mongrel offspring of a Great Old One. Yog-Sothoth, the All-in-One, and One-in-All cast its filthy seed into the sinew of the dead before departing our solar system creating a walking bloodlust. Very few knew the true origins of these night beasts. The tall man with a scar had a bloodline of his own that provided him with connections at Miskatonic University in Arkham, Massachusetts, an association that led him to the forbidden pages of that old book, the Necronomicon. Within that grimoire, translated from ancient Greek, were the roots of the primal parasites.

Vampires fed off anything that had blood pumping through their veins. The one

tall man waited for had a penchant for school children, little girls.

It was a clear and thorough trail the tall man with a scar left for the foul bloodsucker. Two-thirds of the houses were empty. Summer had arrived, the off-season for the snowbird neighborhood. He had made it well known at the convenience store around the corner, all the big box stores in town, especially the local blood bank that he was a single dad with three little girls in his keeping, two of which were AB-negative. A rare blood type that is highly desirable by vampires for its flavorful platelets. The trail of bloody breadcrumbs was complete. If applicable, he would have posted the phony info all over social media except vampires lacked the intelligence to operate a computer, let alone navigate the internet. The trap set, the bait was irresistible, and he, of course, who laid in wait, had no family.

A compact mini fridge next to the chaise made a satisfactory end table. A glass ashtray on its porcelain surface stored the smoldering remains of a cigar. A light breeze wafted a blue-white smoke curl across the ersatz recumbent sleeper. The entry to the enclosure opened. The screen door closer hydraulic piston arm slowly drew the door shut behind the parasite. There was a “click,” the latch fastened to the aluminum jamb.

The tall man with a scar swung his legs over the side of the lounge chair and sat up. “Welcome, glad you could make it,” he announced cheerily. The creature that habitually preys upon others, the destroyer of children, the devourer of souls, took a step backward; hunger ravaged its boney features. Heavily soiled clothes hung off its skeletal frame in tatters. There was a stench of animal feces. It was no Bela Lugosi, thought tall man. “Don’t be afraid, mi casa es su casa. How about a game of Parcheesi?”

“Hungry,” the predator growled, “need food.”

“Will a bologna sandwich do?”

“No like samitch!”

“Ah, a fella with a limited vocabulary, what do you want then?”

“Muss drink little girlz.”

“Oh, that, well, there ain’t none. I lied.”

The vampire’s brooding features filled with rage. It screamed at the tall man with a scar, “No girlz!” He moved to where tall man sat on the chaise lounge. “Then, I drink man!”

“Be my guest,” he countered, ripping open his shirt. Buttons scattered and clacked across the stamped concrete patio. He bared his chest; a crucifix hung on a gold chain around his neck. “Come on, take a sip,” he challenged. The creature of the night turned and fled to the screen door. The blood-sucking parasite stopped dead in its tracks. Another crucifix hung on the inside of the

door. Given time, figured the tall man with a scar, it would claw its way through the screen material on the other side of the pool cage, now was the moment to make his move. "Don't run off; stay, and chat for a while."

"Know blood pumpers like you. Say, 'stay vampire,' so can kill. But I always come back. Steak in heart, cut off head, but I get made right by disciples. I always come back."

The prey turned predator knew well that the creature's claim was valid. Vampires were hard to kill, for good. Even if he decapitated the thing, stuffed garlic in its mouth, and made sure that the head was kept separate from the body, that was just the beginning of the futile ordeal. Was he being watched? Damn fiends like this one had its sick earthly followers laughingly referring to themselves as the DoD, Disciples of Dracula. Minions of a greater beast, from another time and space, but serving what "is" until the Old Ones rise. They would dig their dark lord up when he was through and reanimate it? Then there was the disposal of the corpse. To make sure that there were no witnesses to a burial or funeral pyre. If observed, would forensics pin a murder rap on him? All such circumstances had to be considered. "You've got me all wrong, chum. I want to be a follower. Be a member of your DoD. Just think about it. I can be your guy on the inside. Can you imagine a better place to hide than right here in little old suburban Fort Myers? It will be easy pickings for you; besides, I've got Netflix."

"You want be disciple?"

"You said it, pal."

"Then why crosses?"

"To protect me and keep you here long enough so we can parley."

The austere countenance of the six-foot-tall leech appeared to turn over the tall man's offer. Its facial skin tone resembling bone marrow darkened and flexed with varying expressions. "Idea good."

"Great!" answered the tall man with a scar. "Let's drink on it. Look in the fridge. I've got something for a hungry fella like you."

The dark lord cautiously opened the door in the mini-refrigerator. Inside was a clear glass bottle that one time was a fifth of rum but now held a red liquid. While scrutinizing its new compatriot, the vampire slowly unscrewed the cap and guardedly sniffed the contents of the bottle. "Blood," it smiled and took a sip, smiling again. It whispered, "good."

"Nothing but the best. It's Type AB-negative, bon appétit. I'll have a Bud Light."

The unearthly creature tilted the bottle upward and chugged the contents. "Not thick," it added, following a belch.

"Yeah, I watered it down a bit, with holy water."

The empty bottle shattered, spewing glass fragments across the concrete. The man-creature staggered toward the center of the lanai. "Hey, Mister Vampire!" hollered tall man, "don't fall into the swimming pool."

As if taking heed of the shouted order, the vampire fell to its knees a short distance from the kidney-shaped pool. A growl, trailed by a roar, emanated from its stomach.

"Sounds like you need a bicarb pal," taunted the ex-compatriot.

A slaughterhouse pig scream emanated from the vampire as the lower part of its abdomen exploded. Intestines, liver, and bile poured out, bubbled, and puddled on the masonry. Next, the head collapsed like a rotten melon and fell off, bursting into a thousand melting fragments. Everything was dissolving, flesh, hair, muscles, even bone. A pool of fetid sludge welled up into a fat blob.

The tall man with a scar removed a cast iron drain plate from the enclosed patio floor, walked over to the opposite end of the lanai, and proceeded to drag a power washer toward the mess. After hooking it to a garden hose, he turned on the water, plugged it into an electric wall outlet, and threw the switch. The wand of the power washer sprayed water with one-hundred-fifty pounds of force when triggered. Deftly applying the water pressure against the goop, the tall man with a scar washed the vampire slush down the drain. The undead was genuinely dead; he grimaced. I'd like to see the DoD put him back together now. There was a fireplace in the living room. He'd burn the rags it wore in it. After that, it was time to collect his fee from the homeowners' association.

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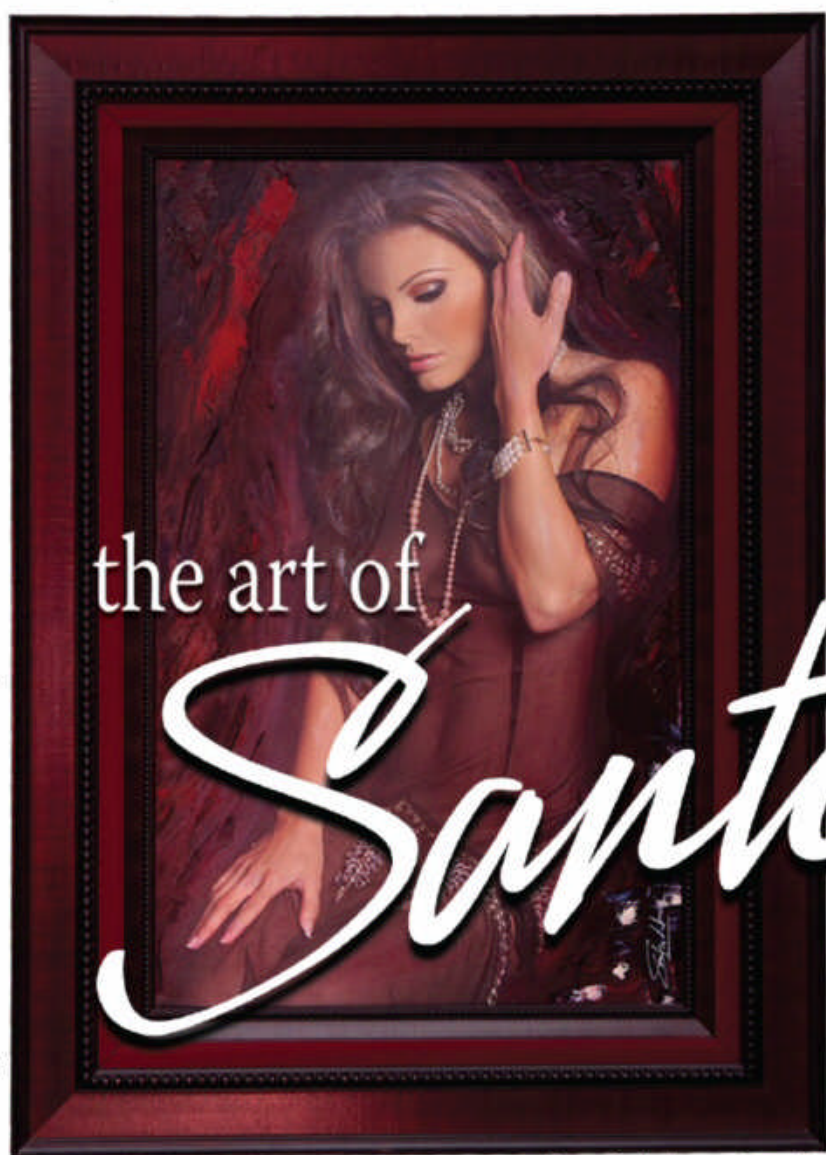
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